CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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REPUBLIC SET FOR BIG SALES SEASON

ALTSCHULER, DOUG YATES ATTEND NAT'L MEETING IN TORONTO

Thirty features will be offered Canadian exhibitors by Republic in the next year, it was revealed by A. W. Perry, president and general manager of Empire-Universal Films, at the two-day sales meeting last week in the Royal York Hotel, Toronto. Republic sales representatives from every distribution territory heard Perry and the president and vice-president respectively of Republic International Pictures, Richard W. Altschuler and Douglas T. Yates, make known product and policy, in the course of which it was learned that the company expects to continue its steady progress.

Leading the list, 60 per cent of which will be in color, are three outside productions. These

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MGM OFFERS AID TO USA EXHIBITORS

"All possible aid" to USA theatres in distress because of the amusement tax and other factors has been offered by MGM, particularly where there is but one in the community, the heads of exhibitor organizations were advised in a letter from Charles M. Reagan, chief of sales.

Alfred Starr, president of the Theatre Owners of America, said the MGM gesture was "beneficial to the entire industry" and that he hoped "all distributors will immediately follow your example."

Similar action took place during the depression.

Twinex Regionals In Five Cities

Annual regional meetings of Twentieth Century Theatres, third largest circuit in Canada, began at Sudbury, Ontario on September 1 and will be followed by four more in key cities of the chain, with Toronto the finishing point. The head office

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Pop'n Prophecy: 25 Mil. By '80

Since population is inseparably related to prosperity and growth in the motion picture industry, the careful prediction of The Monthly Review, The Bank of Nova Scotia's four-page bulletin, that Canada will have 25,000,000 people in 1980, is of special inter-

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Don't Knock Good Films, Says Fitz

Unfair criticism of the opposition's picture on the part of theatre managers was harmful to the entire industry, John J. Fitzgibbons, president of Famous Players, told a luncheon of the company's Ontario B District prizewinners in the King Edward

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Italian Actress Cast

Paramount has signed Rossana Podesta, Italian actress, for an important role in Ulysses, now under way in Rome. Kirk Douglas and Silvana Mangano star in the film.

Hypos A-Plenty In Play As Patronage Lures

What goes on in Canadian motion picture theatre beside the showing of movies and the sale of refreshments? The answers are: contests and premiums. A recent survey by Canadian Film Weekly indicated that about ten per cent of those who answered used contests to help attract business, while the same percentage applied to those who featured premiums of one kind or another.

The ten per cent who used contests was made up of the exhibitors who offered premiums. With some exceptions, those who used one also used the other. Although Foto-Nite dominated the

(Continued on Page 6)

Phil Silvers Cast In WB Film

Phil Silvers has been signed by Warners to star with Doris Day in Lucky Me, to be made in WarnerSuperScope.

One Theatre Opened; Another Planned

Vern Ladd and Fred King have opened their 275-seat, six-day Casmo Theatre, the first in Stoney Plain, Alberta.

Unidentified interests are planning to build a 750-seat theatre near the corner of James Street and Fennel Avenue in Hamilton, Ontario.

J. J. Baldwin, operator of the Grand Theatre in Melfort, Saskatchewan, has reopened his other house in the community, the Plaza. These are the only two theatres in Melfort.

ACRTA PLANS MERIT AWARDS

Annual Merit Awards will be undertaken by the Association of Canadian Radio and Television Artists in co-operation with the Canadian Council of Authors and Artists, and the first of them will be presented in 1954. The form the Awards will take is to be announced at the tenth anniversary and ball of ACRTA, scheduled for September 25 in Toronto.

Primary purpose of the yearly recognitions will be to arouse public interest in the creative work and achievements of those engaged in Canadian radio and TV. The companion purpose will be to establish an added incentive for the artists themselves.

IA REPS CBC TV PROD'N HELP

Canada Labour Relations Board recently certified the IATSE as bargaining agent for CBC TV production workers and the unit established contains more than 200 workers.

Among the job classifications covered are script assistant, film editor, cameraman, cutter, librarian, titling artists, stagehands, costume-and-makeup artists and costumier-dressmaker.

Organization was mainly due to the efforts of Hugh J. Sedgwick of Hamilton, International vice-president.

DOS AWARD TO JARO'S 'CRUEL SEA'

J. Arthur Rank Organization's production of the Nicholas Monsarrat best-seller, The Cruel Sea, was awarded the David O. Selznick Golden Laurel Award for 1953 at the recent Edinburgh Film Festival. Prize is given each year to European film makers for the best cinematic contribution to mutual understanding and goodwill among the peoples of the free world and was presented by USA Ambassador Winthrop W. Aldrich to the film's director, Charles Frend.

A new award, the Golden Trophy, which will also be presented annually to the producer whose work through the years has made an important contribution to international understanding, was given to Sir Alexander Korda.

THEATRE MEN HELP TO CO-ORDINATE GREEK RELIEF

George Ganetakos of United Amusements and B. C. Salamis, both trustees of the Greek War Relief Fund of Canada, were among those who met with representatives of the Ionian Islands Earthquake Fund in Montreal and formed a combined group, with Jackson Dodds, CBE, as honorary chairman. The need for urgent action led to the meeting. Similar groups are being organized elsewhere.

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CANADIAN PREMIERE, LOEW'S UPTOWN, TORONTO

Film Weekly

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TWINEX REG'LS

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contingent is led by N. A. Taylor, president and managing director, and is comprised of Raoul Auerbach, vice-president; H. S. Mandell, secretary-treasurer; M. L. Axler, theatre operations manager; John S. Kurk, district manager; and Barney Fox, head booker.

Others to participate in the final meeting, to take place in Toronto in October, are S. V. Roth, Toronto district manager; H. P. Ginsberg, head of the accounting department; D. Lawless, audit department; and David Mandell, manager of Inter Theatre Services.

The theatres represented at the Sudbury meeting included the Regent, Century and Park, Sudbury, and the Bay, North Bay.

At Lindsay on September 15 the theatres to be represented include the Academy and Century, Lindsay; Geneva Theatre and Drive-in Theatre, Orillia; Capitol, Belleville; Granada, Napanee; Century, Trenton; and the Drive-in Theatre, Peterborough.

At Ottawa on September 16 the theatres will include the Elgin, Imperial, Nelson and Rideau, Ottawa, and the Britannia and Aladdin drive-ins. Ernest Warren, Ottawa supervisor, will join the head table.

At London on September 23 the theatres will include those in London, Windsor, Chatham, Sarnia, St. Thomas, Brantford, Kitchener, Galt, Guelph, Dunnville, Welland, St. Catharines, Hamilton and Hanover.

The Toronto meeting will cover circuit-wide and local matters, as well as occupy the attention of all of the company's city managers.

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Strong Republic Program

(Continued from Page 1)

are John Ford's The Sun Shines Bright, with Charles Winninger and Arleen Whelan; Johnny Guitar, with Joan Crawford, Robert Mitchum and Fernando Lamas; and Laughing Anne, in color by Technicolor, with Wendell Corey and Margaret Lockwood.

Five Special Productions and Ten Super Productions will be offered, some of the films to be assigned to these categories being Make Haste to Live, Shanghai Story, The Alamo, Hell's Half Acre, Man From Texas, Brother Van, The Great A-Bomb Robbery, Jesse James Was My Neighbor, The White Leopard and Jubilee Trail.

There will be four Rex Allen Western Productions and six John Wayne reissues, among which will be Dakota, Fighting Seabees, War of the Wildcats and Flame of the Barbary Coast. A horror program will be made up of Valley of Zombies and Phantom Speaks, while the Commando Cody Adventure Series is comprised of 12 three-reel 30-minute Featurettes.

Two serials, one of which is Trader Tom of the China Seas, and eight single reels in color complete the Republic list.

At the end of the second day those participating in the meetings and guests from the industry got together at a cocktail party. The latter were introduced to Altschuler, Yates and Walter Manley, Republic's special representative in Canada, who arrived here recently from Brazil.

Among those who attended the meeting were Walter Kennedy, director of publicity and exploitation; Cecil Black, Herb Mathers and George Beeston of head office, Toronto; G. P. Wright and F. Stone, manager and salesman, Vancouver; I. W. Blankstein and L. Norie, manager and salesman, Vancouver; M. J. Isman, Eastern district manager, Montreal, and B. Frank; J. Garfin and C. Brown, manager and salesman, Calgary; J. Bellamy and V. Winchester, manager and salesman, Saint John; and Mark Plottel and Charlie Murphy, manager and salesman, Toronto, from which branch Perry Labow, Frank Price and Ronny Pape also attended.

Also present was Alex Metcalfe, general manager of Sovereign Films, Empire-Universal's 16 mm. subsidiary, and some of his representatives, among them H. Joyal, Winnipeg and Miss L. Fillioux, Montreal.

ODEON'S 'ANTIQUE CAR RALLY'

Canada's First Antique Car Rally, called Operation Genevieve, was organized by Jim Hardiman of Odeon on September 1 in connection with the engagement of the JARO picture, Genevieve. Making it possible was the Toronto Goggles and Dusters Club, which staged a parade of 25 old but shining cars through the city to the Canadian National Exhibition, where a competition was held before the grandstand. Many cars came from the USA.

Ten trophies were provided by various organizations, among them the Ontario Motor League, the Champion Spark Plug Company and Hiram Walker & Sons. In addition to a trophy for the best Model T, the Ford Motor Company offered a first prize of $100, a second prize of $50 and a third prize of $25.

Twenty-five contestants were selected to attend the CNE directors luncheon. The day ended with a ten-mile street parade from the CNE to the North American premiere of Genevieve at the Hyland. Press and radio representatives rode in the cars during the parade, which was led by the Second Signals Regiment Band.

Frank Fisher head of J. Arthur Rank Film Distributors (Canada) Limited, introduced Controller Louis Shannon, representing the City of Toronto, who welcomed the audience from the stage and signalled the beginning of the premiere by ringing a brass bell that once adorned the first car ever used in Toronto.

Service station accommodation, emergency tire service, police co-operation, insurance protection, garage space and other needs were provided willingly in what was certainly one of the outstanding ideas in our promotion history.

Fox' 'Night People'

Night People, Twentieth Century-Fox' second CinemaScope-Technicolor project to go before the cameras in Europe, has started production in Berlin, with a cast headed by Gregory Peck, Broderick Crawford, Anita Bjork, Buddy Ebsen, and Walter Abel. The picture marks the debut as director of Nunnally Johnson, who also is producing.

CAB Changes Name

Representatives of the Canadian Association of Broadcasters recently decided to change the name of the body to The Canadian Association of Radio and Television Broadcasters at a special meeting held in Jasper, Alberta. The voice of private radio, the Association now includes nine privately-owned TV stations in its membership.

OUR BUSINESS by N.A. Taylor

(This is the second part of an article written in Britain by Nat Taylor during his recent visit. The first part appeared here last week.)

PEOPLE who considered that they were too old to make the move, or were affected by money restrictions, were thinking of sending their sons to Canada. It has a great appeal.

An interesting observation is the situation with regard to TV. In all the years TV has been on hand in England, the movie industry has not worried a great deal about it. The programs were not too good and the moviegoing habit was strong. The sale of sets was not sensational. And the industry here couldn't understand what the TV panic was in the USA.

With the projected broadcast of the Coronation it seems that everyone wanted to see it and those who couldn't afford to buy TV sets rented them. Afterwards many of these rentals were converted to what is called the hire-purchase plan, or, I assume, monthly or weekly payments. During the Coronation period, and since then, movie business has dropped off and the opinion was expressed to me by more than one film man that the industry was now paying for the TV sets and would suffer until those which were purchased for the Coronation were paid for. This is a thought I have always held in Canada. It seems to be found all over. I am told the TV coverage of the Coronation by the BBC was outstanding.

It becomes readily apparent that an event of outstanding importance and public interest will hypo the sale of TV sets and there is always a backwash of bad business for movies.

Notwithstanding high taxes, restrictions, TV and other nuisances, production continues here apace. A number of co-production deals are cooking in which an American supplies the dollars for one or two Hollywood star names and the production costs are put up by the English company. With these names the picture has some sales value in the USA and Canada — and comes under the Eady Plan for subsidy. It makes for a generally profitable venture.

I hated to leave London. It is thoroughly fascinating, as, indeed, all great cities are. I have renewed acquaintanceships and made new friends, but more important still, I have acquired a better understanding of their problems in production, distribution and exhibition.

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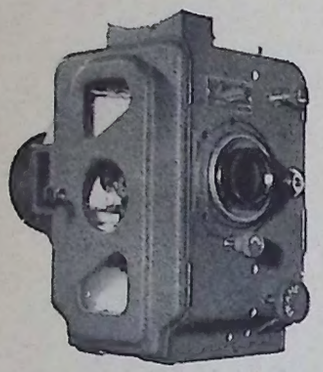

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— Short Throws —

WRITER of a letter to the Edmonton Journal signing himself "Puzzled" protests against the ban stopping children from going to theatres in Alberta during the polio epidemic as unfair, since they are not stopped from going to baseball and football games or to the zoo. Claiming to be a family man, the writer says that either all places where children congregate should be barred or none at all.

EYESIGHT defects are not caused by 3-D films, claims Dr. A. M. Skeffington, a noted international optometrist, while on a brief visit to Calgary to address members of the Alberta Optometric Association. He said that hitherto undetected visual problems may be revealed by these films.

PRINCIPLES of atomic energy are explained simply and comprehensively in a 15-minute short sponsored by Canadian General Electric. The animated color short will be given its first public showing at a press conference in the Royal York in Toronto and will then make up part of a coming program at the Towne Cinema in that city.

TELECASTING by the CBC will begin in Vancouver in November, when station CBUT is put on the air. Programs will be limited to films until permanent operations begin with the completion of the station's new studios early in 1954.

SUSPENSION of production by 20th-Fox in Great Britain for a year has been announced by Freddy Fox, the company's British director of production. Time will be used to changeover from standard-type films to CinemaScope.

REISSUE of Hollywood's two top-grossing films, Gone With the Wind ($30 million) and Quo Vadis ($20 million), for wide screen has been announced by MGM.

IMPROVEMENT in movie attendance is reported by USA theatre owners in areas where the TV novelty has worn off, such as Los Angeles, Chicago, Philadelphia and Detroit. Exhibitors claim that introduction of 3-D and wide screen has helped also. Theatres are still losing ground in sections where new TV stations have been opened. Estimates are that there will be 300 TV stations in the USA by the end of 1953, as compared with 129 at the end of 1952.

3-D FILMS will be as short-lived as a "one-night circus stand," said Spencer Reis, director of three Rank companies in Britain, during a recent visit to Canada. He stated that JARO would concentrate on wide-screen presentations because they are cheaper to make and install and offer much more than 3-D.

NEWSREEL theatres in England are suffering from the competition offered by TV newsreel showings and have asked producers to serve them with daily issues to keep them from going out of business. Producers have stated that the cost is prohibitive in view of the few theatres that are affected.

GLAMOROUS Corinne Calvet was one of the many notables who recently officiated at the opening of Winnipeg's new stadium, from which all proceeds went to the Shriner's Hospital for Crippled Children. Miss Calvet is appearing in one of the films currently being made in Western Canada.

BASEBALL field in Cincinnati may be used for large-screen TV of the Marciano-La Starza heavyweight championship bout if Theatre Network Television accepts the bid.

NFB

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HYPOS A-PLENTY

(Continued from Page 1)

contest survey by far, the variety is surprising, considering that Canadian law is not as liberal as that of the United States in such matters.

Here are the names which are used in the contest field: Foto-Nite, Bank Nite, Lucky Star, Essay Contest, Amateur Contest, Hidden Names, Kiddie Karnivals, Filmo, Drive-o, Household Quiz, Krazy Races, Autograph Nite and Treasure Chest Nite.

In the premium field there are giveaways of cutlery, dinnerware, silverware, passes in popcorn, star photos, door prizes, gift notes and flowers.

Contests and premiums are being used more and more in the drive-in field, for the regular addition of new ones and the consequent increase in competition is causing a fight for patronage. In addition to fixed use there is an occasional idea designed to attract greater business on special occasions. On the day after Mother's Day all mothers and grandmothers accompanied by husbands or sons are admitted free. For Father's Day Buck Nite is invoked and a carful admitted for a dollar.

The names and methods used in this story aren't complete. For that matter, several were added that were not even mentioned as being in the survey, although they did not bear on the percentage figures.

Perhaps this is the place to mention that a Monroe, Michigan movie house operator gives away baby-sitter passes, good for one only. The patron registers the sitter's name at the boxoffice. The sitter comes to the theatre to utilize the pass, usually with an escort, who pays. Not only is business increased but parents are able to leave the children at home, thus making more seats available at adult prices.

Free dog biscuits are provided by a Lansing, Michigan drive-in through a tie-up, since quite a few customers take their dogs with them.

IA's Next To RKO

RKO will distribute the next picture to be made by Independent Artists Pictures, according to a deal made by C. J. Tevlin, RKO's vice-president in charge of operations, and Frederick Brisson, head of Independent Artists Pictures, Inc.

MGM Signs Actress

Dolores Gray, star of stage musicals on two continents, has been signed to a long-term contract by MGM after a test directed by Vincente Minnelli. Arthur Freed is starting immediate preparation on an original film musical to inaugurate the new star's screen career.

DON'T KNOCK

(Continued from Page 1)

Hotel, Toronto last week. Such conduct placed a manager on the side of the many forms of competition, he said.

In the same key was his announcement that Famous Players had invited Manitoba Independents to witness the demonstration of CinemaScope it was planning in the Capitol, Winnipeg as part of its regional meeting. The better the entertainment, the healthier the industry, he said, and any help his company could give the Independent in acquainting him with the pattern of the future would bring benefit to all.

Fitzgibbons made a number of such interesting observations following his introduction by Dan Krendel, district manager, who paid tribute to his inspiration. Other speakers were Morris Stein, Eastern Division chief, and Art Cauley, Peterborough, who thanked Krendel for his leadership in behalf of his managers.

First and second winners respectively in Group A were Bob Harvey, Capitol, North Bay, who got $100 in cash and a number of other prizes; and Art Cauley, Paramount, Peterborough, who got $50 in cash and other prizes. A special prize of $25 went to Bill Burke, Capitol, Brantford, for the most consistent newspaper promotion.

First and second winners respectively in Group B were Len Gouin, Capitol, Peterborough, who got $100 in cash and other prizes, and Trueman Walters, Regent, Oshawa, who took home $50 as his top prize. Earl Scandrett, Royal, Woodstock, won the $25 prize for newspaper promotion in his group.

Those who got certificates were Jim McDonough, Paul Turnbull and Olga Sharabura.

'Name For Herself'

Wendy Barrie, Constance Bennett, Ilka Chase and Melville Cooper have been signed by Columbia for important roles in Columbia's A Name for Herself, which has Judy Holiday, Peter Lawford and Jack Lemmon in the starring roles.

Rousseau, L'Anglais Quit Rediffusion, Inc.

Real Rousseau has resigned as managing director of Rediffusion, Inc., the English-owned Montreal firm which offers TV, radio and music by wire, along with Paul L'Anglais, a director and production chief.

Both were with Rediffusion since its inception some years ago. Rousseau was instrumental in inducing Broadcast Relay Services of London, which operates in many countries, to come to Montreal.

The Winning Foursome at Pioneers Tourney

The Famous Players foursome took the N. A. Taylor trophy for the second successive time at the Canadian Picture Pioneers' annual industry tournament. From left to right are George Georgas, tournament chairman Tom Daley, Tony Saso, Jim Georgas, Bob Eves and Nat Taylor. The top photo shows the general scene in the dining room.

Crosby, Kaye Team In 'White Christmas'

Two of the greatest American entertainers; Bing Crosby and Danny Kaye, will star in Irving Berlin's Paramount production, White Christmas. Kaye will take over the role originally announced for Donald O'Connor, who has been forced by illness to withdraw from the elaborate musical extravaganza. This change in casting necessitates Berlin writing additional numbers for both Crosby and Kaye and requires necessary script changes. Kaye recently completed his own production, Knock on Wood.

RKO's 'Rangers Of The North'

Victor Mature, Piper Laurie, William Bendix, Vincent Price and Betta St. John have the lead roles in RKO's Rangers of the North.

UA Releasing Huston Film

UA is setting release plans for John Huston's Beat the Devil, starring Humphrey Bogart, Jennifer Jones and Gina Lollobrigida.

Screen Installations

Installation of a wide screen and stereophonic sound has been completed by Dominion Sound Equipments Limited in the Loew's Downtown in Toronto and the Loew's in London, Ontario. Equipment used was Altec Lansing.

Warners' Buys 'Battle Cry'

Warners has bought Leon Uris' best-seller, Battle Cry.

Columbia Changes Title

Bad For Each Other is the final title for Columbia's Charlton Heston-Lizabeth Scott starrer known in work as Scalpel.

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25 MIL. BY 1980

(Continued from Page 1)

est. Seventeen years from now, the Review states in the course of statistical analysis and study, this country will have 67 per cent more people.

In that time we will achieve 167 per cent more production. "The experience of the past leaves no doubt that rising productivity and higher standards of living will be part and parcel of the expansion of population and of the economy." The Review also has this to say: "With a population of 25 million and a national production of around $65 billions, the Canadian per capita production and standard of living would be somewhat above that now prevailing in the United States."

What are the factors on which The Review bases its prediction? Here are some:

"Twelve years of high employment, high marriage rates and high birth rates and a renewed flow of immigration since the war brought the increase in the Canadian population (excluding Newfoundland) for the decade 1941-51 up to 19 per cent, a higher rate than in the 20's, and the increase in a single year from 1951 to 1952 is estimated at no less than three per cent."

High birth rates were due to the increased number of marriages by those who had postponed them during the depression, and partly to "a borrowing from the future" due to early marriages. Because of these reasons the high birth rate was expected to drop to the lower one of the previous decades but it hasn't.

Also the decline of the death rate is faster than expected and the natural increase (the excess of births over deaths) is greater than in the 20's and 30's. Some 50 per cent more babies were born in Canada in the six years 1947-52 than in the corresponding period a decade earlier.

Immigration has averaged 113,000 per year in the past seven years. "So far there appears to have been a greater tendency than formerly for immigrants to remain in Canada and a slowing down of the flow of young Canadians to the United States.

The concluding paragraph of the study points out that "This discussion is an exercise in long-term possibilities" and goes on to warn that "It should also be emphasized that such an exercise is in no sense a guide to the near-term outlook for, if anything is certain, it is that growth will not be even and will be characterized by periods of readjustment as well as by periods of expansion."

John Wayne's Next At WB

John Wayne will next star in the Wayne-Fellows production for Warners, The High and Mighty, on which production is scheduled to start soon.

Typodermics

The Gab Bag

JACK ARTHUR'S *CANADIANA 1953*, as the CNE Grandstand show is called, demonstrates a new dimension in theatre imagination. In magnitude and in detail it is unlike anything ever done anywhere before on a single stage, I'm sure, yet the super-organization that went into it is as well-hidden as the works in a fine watch with a stimulating face. Arthur's utilization of art, craft and talent is breath-taking to anyone with any realization of previous standards. Beauty has been enriched in a dozen ways and entertainment endowed with an impact that can only be experienced and not explained. Even if you are in the theatre you must see *Canadiana 1953* to believe it.

Whatever you like in the theatre is there —spectacle, vaudeville, thrills, laughter, physical beauty, sentiment, patriotism, dancing from the ballet to the Can-Can, music of every kind. Jackie Ray, Howard Cable, Midge Arthur, Stan Daniels and so many others who supported Jack in this massive magic-making are entitled to make their pride in *Canadiana 1953* nourish their egos for a lifetime.

All the friends of Jack and Midge from coast to coast in this industry will be glad to know about their triumph. It makes me a little sad to think that so great an accomplishment, which took a lifetime to produce, has so short a life span. But it's comforting to know that next year something new and different will be offered.

I got a kick out of Ken MacTaggart quoting Field Marshal Montgomery in the *Globe & Mail*. "Last night I saw the show they put on in this grandstand, and I might add that anyone is foolish who misses it," said Monty. "I'd say it was the cat's whisker."

Let me add, in the same slangular spirit, that you won't C-N-E-thing better anywhere. Pun my word.

I LIFTED THIS YARN from Ken Johnson's *Fun Fare* in *The Telegram*, Toronto.

This story concerns a former newspaper columnist.

Two movie critics rushed in to catch a screening of *Genevieve* at the Odeon Toronto.

"We may be late," said one, after both had greeted Jimmy Cowan of that organization.

"Johnson has a tradition to uphold." Alex Barris remarked. "Helleur was always ten minutes late."

"He'd better not be at the National Film Board," Mr. Cowan advised. "Ten minutes late, then the picture's over."

THE FILM COMPANIES spent $260,485 for press and radio advertising in Canada from 1945 to the present, with Rank's $145,802 being the largest from a single source, says Harry Allen, Jr., who did some research on the subject . . . *Lorne Greene* returns to Studio One on September 21 as O'Brien in the TV version of George Orwell's *1984*. I see Philco will TV *Othello*. They boobed big by not signing Greene to portray Shakespeare's Moor, he having played him with great distinction on the stage and for CBC TV . . . *Keith Wilson* in from California, where he is a Fox West Coast manager, and he brings regards from Harry Price . . . *Globe & Mail's* Jim Vipond, commenting on how many of Cooke's Leafs are in transit, notes that "It has been said that Jack has three teams, one coming, one here and one going." Trouble is that the one here plays like it doesn't know whether it's coming or going.

CHURCHILL AND OTHERS were being bored by a long-winded speaker, writes Veritas, the literate columnist of *Hush Free Press*, and someone groaned: "Can nobody stop him?" Churchill, saying that he could, scribbled a note and asked a waiter to hand it to the speaker, who sat down on reading it. Asked what he had written, Churchill answered: "Merely that his trousers were unbuttoned."

Reminds me of this line that Jimmy Goode, the old Dumbell, used to deliver: "Never leave undone all day what should be buttoned in the morning."

THERE STOOD SHMULEY, his chest a-gleam with medals. Rabbi Reuben Slonim, during this Sabbath service in the Great Synagogue, pinned another on Staff Sgt. Sam Cohen of the Canadian Army. The Rabbi explained that the Central Command, seeking to honor Sam for long service, good conduct and efficiency, had asked that the ceremony take place in a synagogue, for this soldier was the first of his faith so honored in that section. Sam had served in France, Belgium, Holland and Germany, the rabbi said.

My mind wandered back to those other years, when Shmuley was one of the kids in the ragamuffin realm that was York Street, a foreign quarter with a population hodge-podge. Here our ambitions were as varied as our races. Some wanted to be successful boxers, some firemen (but few policemen), some even good thieves.

All that Shmuley ever wanted to be was a soldier. He hung around the nearby Armouries, where they gave him a khaki-colored bike and let him run messages after school. He always paraded down York Street at the side of the troops as, flanked by relatives, they marched to the old Union Depot on their way to France in World War I. He must have been ten years old.

A kindly officer must have taken Sam's word for his age, for he joined the kilted Toronto Scottish reserves when the war was over and he was about 14, drilling several times each week. One thing Sam did learn. That was to shoot well. Sam's marksmanship won us plenty of chocolates and kewpie dolls at Hanlan's Point.

One night, long after midnight, I was awakened by the constant repetition of our gang whistle below my window. The whistle had an agonized tone. I sneaked down. It was Shmuley. In his arms was a large, heavy parcel. And what a problem he had. Job, with all his misery, was never so sorely smitten!

You see, there had been a rifle shoot at the Armouries and Shmuley had won it. The prize was a large ham. Take it home? A thousand, thousand times no—Shmuley's father operated a kosher butcher shop! Throw it away? Certainly not—it was worth something to someone. Give it away? Our Chinese, Italian, Greek, Gypsy and Anglo-Saxon neighbors were all in bed.

We finally ended our troubles by waking Hank Brown, the popular caretaker of York Street School, an ex-army fighter who was training some of us, and making him a present of the ham.

And so Shmuley marched happily homeward, his rhythmic regularity maintained by his own robustly-whistled rendition of the song that went: "It's the soldiers of the King, m'lads." And I went back to bed.

A couple of more years and Shmuley will be pensioned. It seems to me that of all us kids he was the only one who truly realized his ambition, living his life from its earliest days as he wanted it. He is, then, to be envied for the personal satisfaction and pride of service that must surely be his.

BELIEVE IT OR LEAVE IT, General Electric will offer Smell-o-rama, a method of adding odors to screen scenes. Why don't they call the projector a "smelodeon"? . . . *Roby Kidd* writing the Motion Picture Production section of the forthcoming Encyclopedia of Canada, for which yours truly will contribute a piece on Exhibition and Distribution . . . *Three Koreans* who were around offering war footage of both sides were directed to New York . . . *Apparently* structural workers have it tough on torrid days. Two dropped off the steel skeleton across from us in a couple of hours one sizzling afternoon recently . . . *It's Squire Perry* now. They tell me Alf bought a farm . . . *Ray Lewis* purchased two paintings in the Booth exhibition at the Odeon, while her brother Joe bought one. Ray, in case you don't know, is the widow of Joshua Smith, who was one of Canada's finest artists . . . *Those Republicans*, Dick Altschuler and Doug Yates, two nice guys, got a royal welcome from trade guests at Alf Perry's cocktail party for them. It was nice to also catch up with Wolfe Blankstein, Perry Wright, Joey Garfin and the other Emp-U hustlers across the realm . . . *New film* company called York Productions. The talk is that Cinema (Canada) is fading out of the production picture.

REPUBLIC'S VAST-VISION

REPUBLIC'S BIG 6 NOW... AVAILABLE FOR STANDARD AND WIDE VISION SCREEN

HERBERT J. YATES
presents

FRED MacMURRAY · VERA RALSTON
in

FAIR WIND TO JAVA

TRUCOLOR BY CONSOLIDATED

with

ROBERT DOUGLAS · VICTOR McLAGLEN
JOHN RUSSELL · BUDDY BAER
CLAUDE JARMAN, Jr. · GRANT WITHERS

Screen Play by RICHARD TREGASKIS ·
Based on the novel by GARLAND ROARK
Associate Producer-Director JOSEPH KANE

GARLAND ROARK'S GREATEST NOVEL
BIGGER THAN
WAKE of the RED WITCH

REPUBLIC'S VAST-VIS

HERBERT J. YATES
presents

CITY THAT NEVER SLEEPS

STARRING
GIG YOUNG · MALA POWERS
WILLIAM TALMAN · EDWARD ARNOLD
the killer in "The Hitch-Hiker"
with CHILL WILLS · MARIE WINDSOR · PAULA RAYMOND
Written by STEVE FISHER · Associate Producer-Director JOHN H. AUER
A REPUBLIC PICTURE · REPUBLIC PICTURES CORPORATION

HERBERT J. YATES
PRESENTS

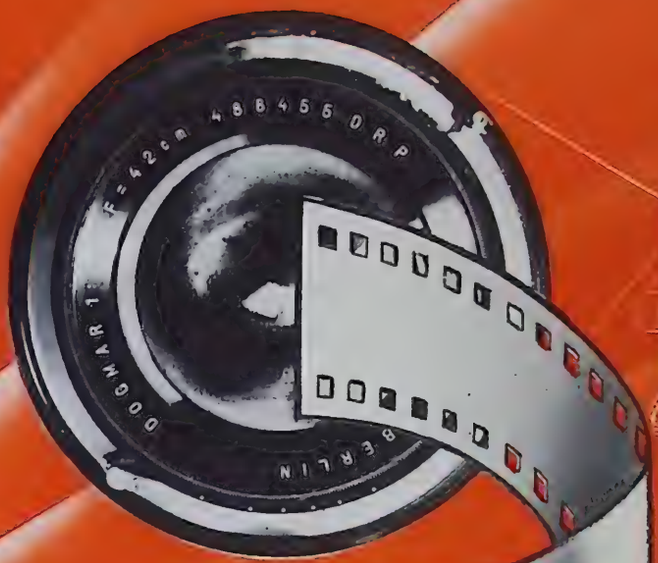
WOMAN THEY ALMOST LYNCHED

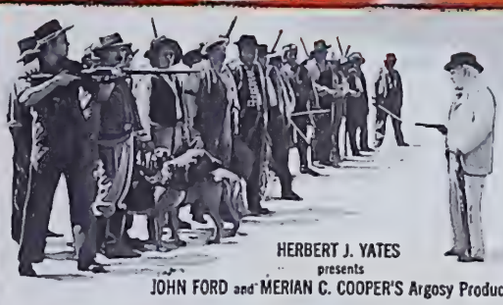
STARRING
JOHN LUND · BRIAN DONLEVY · AUDREY TOTTER · JOAN LESLIE
WITH
BEN COOPER · NINA VARELA · JIM DAVIS · REED HADLEY
Screen Play by STEVE FISHER · Based on a Saturday Evening Post story by MICHAEL FESSIER · Directed by ALLAN DWAN
A REPUBLIC PICTURE

ALL FUTURE PRODUCTIONS BY REPUBLIC WILL BE AVAILABLE FOR STANDARD AND WIDE-VISION SCREEN

COMING—"SWEETHEARTS ON PARADE" · "CHAMP FOR

ION





From
JOHN FORD
Academy Award Winner
who gave you
"THE QUIET MAN"

HERBERT J. YATES
presents
JOHN FORD and MERIAN C. COOPER'S Argosy Production

THE SUN SHINES BRIGHT

WITH CHARLES WINNINGER
and ARLEEN WHELAN • JOHN RUSSELL
STEPIN FETCHIT
Screen Play By LAURENCE STALLINGS
Based on IRVIN S. COBB'S Short Stories
"The Sun Shines Bright" • "The Mob From Massac" • "The Lord Provides"
Directed By **JOHN FORD**
A REPUBLIC PICTURE

HERBERT J. YATES presents

SAN ANTONE

STARRING
ROD CAMERON • ARLEEN WHELAN
FORREST TUCKER • KATY JURADO
WITH
RODOLFO ACOSTA • ROY ROBERTS • BOB STEELE • HARRY CAREY, JR.
A REPUBLIC PICTURE
Screenplay by STEVE FISHER • Based on the Novel "The Golden Herd" by CURT CARROLL
Associate Producer Director JOSEPH KANE • Republic Pictures Corporation

A DAY" • "SEA OF LOST SHIPS" • "ANGELS OVER KOREA"

REPUBLIC'S VAST-VISION

HERBERT J. YATES
presents

A PERILOUS JOURNEY

with starring **VERA RALSTON · DAVID BRIAN · SCOTT BRADY**
CHARLES WINNINGER · HOPE EMERSON · EILEEN CHRISTY · LEIF ERICKSON
and VEDA ANN BORG · IAN MACDONALD · VIRGINIA GREY · DOROTHY FORD · BEN COOPER
Screen Play by RICHARD WORMSER · Based on Vingie Roe's Best Selling Novel "The Golden Tide"
Directed by R. G. SPRINGSTEEN **A REPUBLIC PICTURE**

THE LADY WANTS MINK
TRUCOLOR By Consolidated

RIDE THE MAN DOWN
TRUCOLOR By Consolidated

THUNDERBIRDS

OLD OVERLAND TRAIL
with REX ALLEN

IRON MOUNTAIN TRAIL
with REX ALLEN

Hams In Uniform Draw Press Fire

"The fascination of both Hollywood screen writers and American tourists with the Royal Canadian Mounted Police has always been well known," said the Calgary Albertan, a leading Western daily paper, in a recent editorial. "A curious situation has arisen in Banff through these two interests conflicting.

"A moving picture is being made in the Banff area, and the script calls for 'Mounties.' Some Hollywood actors have been imported to play these roles. Their uniforms are very much like those worn by the legitimate Mounties today.

"But it seems that the actors aren't content to be Mounties only before the cameras. In off hours they keep their uniforms on, and frequently are mistaken by eager American tourists for the real Mounties. They don't always bother to correct the misunderstanding, and often they consent to have their pictures taken by tourists who think they are the real McCoy.

"Whether this is impersonation of a police officer, is not up to us to say.

"But worse than that, often the misrepresentation is an insult to the force. The actors, we are told, wear their uniforms on such occasions much as American police wear uniforms in the Summer. The scarlet jackets are unbuttoned, for instance, and the appearance is otherwise sloppy and quite disgusting compared with the appearance of a real Mountie. This doesn't leave a good impression of the force.

"Movie people have to be humored, we suppose, but the tourists have rights too. One of their rights is to know clearly who are the legitimate RCMP. Another is to see the RCMP in their usual smart appearance.

"The dignity and prestige of the RCMP are two of its strongest qualities. They must be protected at all costs. Nobody should be permitted to make monkeys out of 'our Mounties.'"

Para's 'Rear Window'

Leland Hayward and Josh Logan will produce independently for Paramount the film, Rear Window, in collaboration with Alfred Hitchcock, who will direct, and James Stewart, who will star in the film.

WB's 'Bounty Hunter'

Marie Windsor has been signed by Warner Bros. for a top feminine role in The Bounty Hunter, frontier adventure drama starring Randolph Scott. Andre de Toth is directing the film, which has begun filming in 3-D, and Warner-Color.

ECHOES and REFLECTIONS

Knocking the Knockers

(Jim Thompson, in his North Bay Nugget column, "Nuggets from a Topical Vein," lays it into Time magazine for the way it presents what it calls news and the attitude of its reviewers toward movies.)

Take the average person, endow him with an average intelligence and he likes to think for himself. He has the power to reason and the power by elimination to decide what is good and what is bad. He knows what he likes, what appeals to him and can probably explain why he likes it. There are people though, who feel it their right to predigest and then tell you what is good and what is bad.

• • •

Movie makers do not pretend to be purists. They attempt to create a movie that is artistically creative yet which will appeal to the movie-going public. A compromise is very hard to find in art. Motion picture producers are primarily interested in making money by giving the public entertainment, which it has determined through years of experience. After all, most of us, with the possible exception of Time critics with their bow ties and crew cuts, go to a movie to be entertained.

Occasionally Time will review a picture and give due credit to the actors, producer, etc. You begin to feel that this is truly a fine movie . . . but just before you get to the end of the review you find that the writer manages to get one or two little digs in that completely eliminates what feelings he may have created. I am all in favor of critics, but not the kind who baldly tell you what to see or read and what not to. I have enjoyed many movies that Time magazine sneers at and I have yawned through many a movie that they grudgingly okay.

WB Buys 'Western Story'

Warners has acquired Philip Yordan's Western Story.

Paramount Signs Songstress

Paramount have signed Yma Sumac, Peruvian songstress.

NFB RE 'FILMS' AND 'SUBJECTS'

Recent information released by the Dominion Bureau of Statistics on motion picture production in Canada gave as 73 the number of shorts made in 1952, during which time three features were produced. Any film over five minutes long was rated as a short.

It develops that the total of films isn't the same as the total of subjects—if the term "subject" is used in its ordinary sense. The National Film Board, for instance, reported that it made 58 theatrical shorts in 1952—but enquiries drew the information that it reported one subject made in English and French versions as two films. This was not explained to readers of the DBS Memorandum on production in Canada.

However, the non-theatrical shorts of the NFB were reported as 65 in English, 36 in French and one in another language.

$25,000 GEM TIEUP FOR 'BLONDES'

Twenty-five thousand dollars worth of genuine diamonds are being given away without any strings in one of the most impressive attention-getting promotions ever set in Canada for a film. Now under way, the tieup features the diamond theme and the song, Diamonds Are a Girl's Best Friend, in 20th Century-Fox' hit musical, Gentlemen Prefer Blondes, for its run at Famous Players' Shea's Theatre in Toronto. Arranged by Sam Glasier, head of Fox publicity in Canada, Len Bishop, manager of Shea's, and Morse Credit Jewellers, the scheme is expected to draw all-time record crowds to the theatre.

Two Walter Thornton models have been parading downtown streets allowing passers-by to choose a stone from a tray on which are some genuine diamonds. It is placed in an envelope with the name of the person inscribed on the outside, where a plug for the film is carried. Inside is a card entitling the holder to a chance on a draw for a $500 diamond ring. The envelopes are returned to Morse Jewellers, the selections appraised and those winning diamonds are informed on radio and in the press. In addition every 25th adult entering the theatre during the first week, will get a certificate entitling the bearer to a diamond.

Morse Jewellers expect to get a tremendous amount of good will from the plan, as well as many new names for its mailing list. The company will also be able to capitalize on making settings for the diamonds or resetting old jewellery with the new stones.

Canuck Tourists Outspend Yanks

Since tourism is related to the Canadian Co-operation Project of the Motion Picture Association of America, it is interesting to learn from the Dominion Bureau of Statistics that the average Canadian visiting the USA in 1952 spent $88 compared with $51 by the average American visiting Canada. Most Canadians think of Americans outspending Canadians, but the contrary has been true for many years.

The figures showed that more Americans came to Canada than there were Canadians who went to the United States in 1952. Americans from the New England States went mainly to the Province of Quebec, while the Province of Ontario played host to people from Illinois, Michigan, Pennsylvania and Ohio. New Yorkers appeared to divide their patronage about equally between the two provinces. Visitors from Washington, Oregon, and California travelled to British Columbia.

On the 26,277,000 visits to Canada made by Americans last year, $257,000,000 was spent in this country. The figure was $1,000,000 short of the 1951 total.

Canadians made 21,500,000 trips to the United States, and spent $294,000,000, a record compared with the $246,000,000 spent in the United States during 1951.

CANADIAN PAPERS BOOST ITALIANS

The Italian film industry, which got a cover and three pages in a recent edition of Newsweek, is being romanced editorially by Canadian newspapers. It can't be because of any professional cupids, since the Italians have no praise agents here.

A while back The Montreal Gazette ran an editorial, "A Cinema City That Is Pushing Ahead," which concluded: "The city that Mussolini built to praise him lives on to film the story of a new, democratic Italy."

Now comes "Artistry In Italian Film-Making," in which The Ottawa Citizen goes overboard editorially for Miracle in Milan. Patrons owe a debt of gratitude and Hollwood should doff its cap, the paper says.

AA's 'House In The Sea'

Joan Bennett will star with Richard Conte and Wanda Hendrix in Allied Artists' House in the Sea. It will be filmed in three dimensions.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Page 14 REVIEWS FROM THE FILM DAILY, NEW YORK VOL. 18, NO. 34

LATIN LOVERS

with Lana Turner, Ricardo Montalban, John Lund, Louis Calhern.

MGM (Technicolor) 104 Mins.

THIS ROMANTIC COMEDY FREQUENTLY SPARKLES AND DRAWS EXPLOSIVE LAUGHTER. ABLY PERFORMED. STACKS UP A FAIRLY STRONG ATTRACTION.

There are enough bright and sparkling moments in this number to neutralize the other spots where it seems the plot will go on endlessly and with little point. Handled interestingly in the direction division by Mervyn LeRoy, the narrative kids psychoanalysis along and frequently evokes explosive laughter response as Lana Turner and John Lund, both "filthy rich," try to snap out of their neuroses.

That and the Brazilian atmosphere where Ricardo Montalban runs his ranch and raises horses form the basic substances of the Isobel Lennart script. Mervyn LeRoy direction injects eye-opening bits of business.

With Miss Turner, Montalban and Lund ably handling their lead roles, there is also the added attraction of Louis Calhern, playing Montalban's grandfather, and Jean Hagen, as Lana's secretary. Eduard Franz and Beulah Bondi are the psychoanalysts.

Lana has $37 millions, Lund $48 millions. Advised by their analysts they progress romantically in slow fashion until one night Lana learns what Brazil is like, particularly how it affects the male population. Lund, a polo player frequently getting banged up, departs to play in Rio de Janeiro and Lana promptly follows hoping that the air down there will make him snap out of his unenthusiastic romantic reactions to her ardor. But Lana meets Ricardo and that does for Lund.

What follows is a smartly played game of wits with smart words to match. Lana tells Ricardo of her fortune and her attitude to his reaction makes for strange feminine behaviour. But nonetheless a betrothal is in the cards. The night of their engagement Lana throws a tantrum and runs out on Ricardo before his guests. But after a woman talk session with Jean Hagen she returns, her money problem solved.

CAST: Lana Turner, Ricardo Montalban, John Lund, Jean Hagen, Louis Calhern, Eduard Franz, Beulah Bondi.

CREDITS: Producer, Joe Pasternack; Director, Mervyn LeRoy; Screenplay, Isobel Lennart; Music, Nicholas Brodsky; Photography, Joseph Ruttenberg.

DIRECTION: Interesting.

PHOTOGRAPHY: Fine.

GENTLEMEN PREFER BLONDES

with Jane Russell, Marilyn Monroe, Charles Coburn.

20th-Fox (Technicolor) 91 Mins.

HERE IS MONEY, AND PLENTY OF IT, IN THE SHOWWMAN'S BANK. THIS IS ONE FOR THE BOYS, GIRLS, EVERYBODY. HIGH FLYING ENTERTAINMENT, EYE OPENING COMEDY.

No mining engineer was Lorelei Lee but nonetheless she prospected for that carboniferous mineral known as diamonds and acquired a collection in her own fashion. How she does it, of course, is told in Gentlemen Prefer Blondes and the net result is high flying entertainment of a surprising sort. Here is money, and plenty of it, in the well known banco to be paid by a highly satisfied, maybe shocked but considerably delighted audience.

This, it is a pleasure to report, was the response observed when an audience went into spasms of laughter to such an extent that follow-up gaggery was muffled by the continuing guffaw.

They—the audience—went for La Blonda who is, namely, Marilyn Monroe, all the way and were handsomely rewarded by her glib responses and wise observations as the Anita Loos vehicle made its way across the screen, across the Atlantic to Paris and finally to matrimony which results from her unswerving pursuit of ice.

When the word gets around on "Blondes" the house it plays will be stormed. This is the notable yarn about the dumb broad who only appeared so. She had a mind and purpose of her own, namely to snare a lot of dough in trousers and also more permanent mineral wealth which are her and other girls' best friend.

The proceedings are racy, delivered with gusto, draw excited response and spontaneous hilarity of a strictly adult variety. Directed with notable glibness by Howard Hawks, the display is frequently of an anatomical nature to which nobody will object and the terpsichore has a fetching abdominal concentration which gets over the pertinent factors accompanying song.

The basics of the script hark back to another day but they also fit the bill in this age. Miss Monroe of the tossed torso has an eye for the valuable rocks and her hooks in a likely prospect. Her next best friend is Jane Russell. Both are showgirls. They go to Paris. En route on the Ile de France they are shadowed and duly reported to Marilyn's fiance. Plenty of an eye-opening nature takes place aboard the ship. Charles Coburn, who owns a South African diamond mine, is aboard and of course Marilyn sets her cap for him for further consternation.

In Paris things really hit the fan and the police step into the proceedings because La Monroe came into possession of a tiara which she could not resist. But things work out well and the fadeout finds Jane and Marilyn altar bound.

This is one for the boys, one for the girls—for everybody over 16.

CAST: Jane Russell, Marilyn Monroe, Charles Coburn, Elliott Reid, Tommy Noonan, George Winslow, Marcel Dalio, Taylor Holmes, Norma Verdem, Howard Wendell, Steven Geray, Henri Letondal, Leo Mostovoy.

CREDITS: Producer, Sol C. Siegel; Director, Howard Hawks; Screenplay, Charles Lederer; From the musical by Anita Loos, Joseph Fields; Music and lyrics, Jule Styne, Leo Robin; Choreography, Jack Cole; Musical direction, Lionel Newman; Photography, Harry J. Wild; Art, Lyle Wheeler, Joseph C. Wright; Sets, Claude Carpenter; Editor, Hugh S. Fowler; Orchestration, Herbert Spencer, Earle Hagen, Bernard Mayers; Sound, E. Clayton Ward, Roger Heman.

DIRECTION, Pertinent.

PHOTOGRAPHY, Good.

GERMAN FILM PRODUCTION GROWING

Motion picture production in Germany is making something of a comeback, with 63 features, five of them in color, and about 200 short subjects making up the total for 1952, as compared with 46 features produced in 1951. An estimated 2,240 persons are employed by the West German film producers and the cost of the average black-and-white feature ran to DM 800,000, with color costing approximately DM 500,000 more. (One DM equals about 23.8 cents.)

Holding back the growth of German production are several factors, including lack of investment capital, a limited export market, loss of former markets in Eastern Germany, shortage of creative writing talent and an insufficient supply of black-and-white raw stock. However, an exports promotion office has been opened in Frankfurt and the Agfa firm is planning to produce raw stock on a large scale, which may help further expansion.

THE CRUEL SEA

with Jack Hawkins, Donald Sinden, John Stratton.

J. Arthur Rank 121 Mins.

ANOTHER TOP RATING IMPORT FROM BRITAIN. BALCON'S PRODUCTION HAS THE FINE TOUCH. OUTSTANDING POPULAR ACCEPTANCE SEEN.

Admirably produced by Michael Balcon at the J. Arthur Rank Ealing Studios, this brilliant production on film of the noted novel by Nicholas Monsarrat, scripted by Eric Ambler, has the fine touch and the strong potential for outstanding popular acceptance. A wartime seagoing story about the men who navigate escort ships and their exceptional achievements in the Battle of the Atlantic and elsewhere, the narrative builds up highly exciting moments of combat and peril.

Directed in a first rate and attentive style by Charles Frend, the cast is headed by Jack Hawkins who is a standout as the skipper of the "Compass Rose," a corvette.

The Monsarrat yarn is well documented. Shown initially is Hawkins taking command, meeting his officers and men and undergoing a brief refresher training period.

A particularly nasty officer is soon lost to a hospital with a minor ailment. It becomes a happy ship considering the wartime aspect and the craft is given its first assignment to a convoy which proves uneventful. But soon they are in the thick of combat with submarines taking heavy toll. There is shore leave and observation of personal lives. Incident follows upon incident and at length the "Compass Rose" catches one. The survival sequence that follows is a grim, affecting spectacle.

Recovered from the ordeal, Hawkins and his Number One, Donald Sinden, meet in London. Hawkins has a new command, a frigate, the "Saltash Castle." Hawkins asks Sinden to join him. It is agreed for it could be no other way and they go to sea together again.

CAST: Jack Hawkins, Donald Sinden, John Stratton, Denholm Elliott, Stanley Baker, John Warner, Bruce Seton, Liam Redmond.

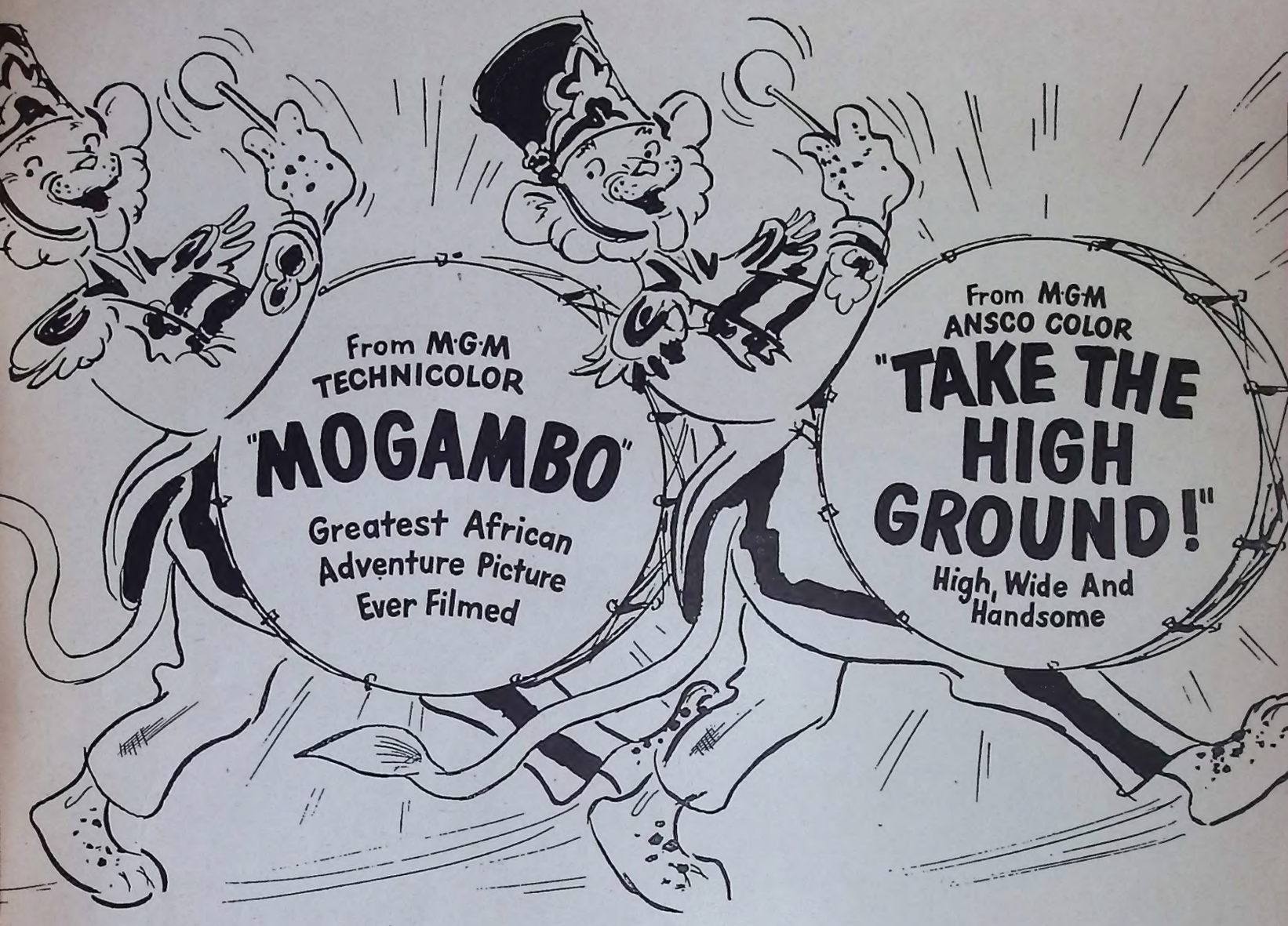
CREDITS: A Michael Balcon production; Director, Charles Frend; Based on the novel by Nicholas Monsarrat; Screenplay, Eric Ambler; Photography, Gordon Dines.

DIRECTION: First Rate.

PHOTOGRAPHY: Top Notch.

Warner Bros.' 'Rear Guard'

Guy Madison and Joan Weldon star in Warner Bros.' Rear Guard.



THE BIG PARADE OF FALL HITS BEGINS!

Strike up the band! There's excitement on every Film Row. Never has any company had for consecutive release such a group of important attractions as you'll see in coming months from M-G-M.

HOLDING POWER

"FROM HERE TO ETERNITY" IN ITS SECOND WEEK AT THE CAPITOL THEATRE, N. Y., GROSSED MORE THAN ANY PICTURE IN MOTION PICTURE HISTORY IN ANY SINGLE WEEK IN ANY STRAIGHT MOVIE THEATRE

1st WEEK $171,674

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